

Study on the Dance Style Characteristics and Non-genetic Inheritance and Development of Shuozhou Kick Drum Yangko from the Perspective of Dance Ecology

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Abstract: Abstract: As a part of the intangible cultural heritage of our country, the style characteristics and inheritance of Shuozhou Yangko dance are worthy of in-depth exploration, and dance ecology is an interdisciplinary field that studies how dance interacts with its environment, society, culture and historical background. Under this theoretical framework, dance is regarded as an integral part of an ecosystem, existing in a specific geographical and cultural context, not only focusing on the structure, form and style of dance itself, but also covering dancers, audiences, and communities., Cultural heritage, and the complex interaction between dance and the socio-economic environment. In view of this, from the perspective of dance ecology, this paper analyzes the dance movements, technical characteristics, music and rhythm combination of Shuozhou kicking drum dance. It further discusses the protection and revitalization strategies of non-genetic inheritance, the use of innovation and technology, and the strategic cooperation framework of cooperation between universities, government and communities for reference.

Keywords: Dance ecology; Shuozhou kicking drum dance; Style; Non-genetic inheritance

Dance ecology is an interdisciplinary field of study focused on understanding how dance interacts with the social, cultural, economic, and natural environments in which it operates. As a typical Chinese folk dance art form, Shuozhou kicking drum dance has unique regional characteristics and historical origins. However, with the advancement of modernization, this inherited dance form is also facing many challenges. The following analysis is made.

1. Dance ecology from the perspective of Shuozhou kick drum son Yangko dance style characteristics.

1.1 Dance movements and skills characteristics

1.1.1 Action characteristics

Actor's Action: "Kicking the Drum" means that the hero is mainly kicking and throwing his arms. The action should follow the drum to show his strength and vitality, which reflects the masculine beauty of men.

Actress action: "pulling flowers" means that the heroine holds a fan in one hand and a handkerchief in the other, and performs with the drum-kicking hero, squatting and turning while dancing, twisting the big circle, showing the agility and elegance of women.

1.1.2 Technical characteristics

Rich routines: dance routines can be divided into large and small forms, such as "heaven and earth brand", "gossip jumping to the top", etc., showing the creativity and artistic level of folk artists.

Collective collaboration: The performers are generally composed of 30 people, and men and women work together to create a wonderful performance picture, reflecting collective cooperation and community cohesion.

1.1.3 Ecological interpretation

The reflection of regional culture: the characteristics of dance movements and skills are deeply rooted in the regional culture of Shuozhou, reflecting the living customs and philosophical concepts of the local people.

Social and Cultural Aggregation Function: As an important social and cultural activity in rural communities, Kick Drum Yangko

connects the past and the present, the individual and the collective, art and daily life.

Intangible cultural heritage protection and cultural heritage: the protection and inheritance of this dance form not only maintains the continuity of folk art, but also provides support for the sustainable development of local culture.

1.2 Music and rhythm combination

The music and rhythm combination of Shuo Zhou Kick Drum and Yangko dance is the soul of this traditional art form, and it is also an important reason why it is loved by people. The following is a specific analysis of the combination of music and rhythm:

1.2.1 Combination of musical instruments

Main instruments: The big drum is the main instrument of kicking drum Yangko, and the calm and powerful drum sound provides the rhythmic basis for the dance.

Auxiliary musical instruments: percussion instruments such as gongs and water hairpins assist the drum, adding a sense of hierarchy and richness to the music.

1.2.2 Rhythm characteristics

Combined with dance: the music rhythm closely follows the dance movements, and the kicking and high-five of the male actors and the squatting and turning of the female actors all echo the drum.

Variety: The rhythm of music changes according to the different dance routines. For example, the performances of “big venue” and “small venue” have different rhythm arrangements, which reflects the perfect integration of music and dance.

1.3 Costumes and Performance Elements

The costumes and performance elements of Shuo Zhou Kick Drum Yangko Dance not only highlight the local characteristics, but also reflect the profound historical and cultural heritage.

Costume features: the costumes for kicking drum and yangko dance are exquisite and colorful, and the costumes of each character are different, such as “branded busy boy” wearing a red tassel hat, wearing a mandarin jacket, wearing a big belt, wearing a beard, carrying a string of bells on his shoulder, and holding a brush in his hand. These costume elements not only reflect the local cultural characteristics, but also enhance the visual effect of the performance.

Performance elements: Shuo Zhou kicking drum and yangko dance integrates boxing, dance and other arts. The 30-person performance team includes different roles, such as Xusheng, Wusheng, Xiaodan, peelman, etc. The leading actor is mainly performing by kicking and throwing arms, while the leading actress is mainly dancing and twisting. Dance routines can be divided into large and small ones, such as “Heaven and Earth Brand”, “Bagua Chuanding”, “Plum Blossom Array”, etc., which not only reflect the rich artistic creativity, but also deeply rooted in the regional culture of Shuo Zhou ^[1].

2. From the perspective of dance ecology, Shuo Zhou Kick Drum and Yangko Dance Development Strategy and Suggestions

2.1 Protection and Revitalization Strategy of Non-genetic Inheritance

From the perspective of dance ecology, Shuo Zhou kicking drum dance is not only a form of performing art, but also a complex ecosystem including people, dance, community and cultural heritage. Therefore, the protection and revitalization of its non-genetic inheritance need to consider multiple levels of interaction and overall sustainable development from a systematic perspective.

First of all, to protect the original ecological characteristics of Shuo Zhou kicking drum yangko, which involves the recording, research and inheritance of traditional dance movements, music, costumes and performance elements. In the process of protection, we should pay attention to the cooperation with local communities, respect and understand the local cultural traditions and values, so that the protection project can truly reflect and maintain the regional characteristics and cultural connotation of dance.

Secondly, the revitalization strategy should highlight the vitality and significance of kicking drum and yangko dance in modern social and cultural life. Through the development of dance education, training and performance activities, people’s understanding and feelings of this intangible cultural heritage can be enhanced.

Finally, the protection and revitalization of non-genetic inheritance also needs the support and participation of the government, social organizations and enterprises. For example, a special fund can be set up to support the research, protection and promotion of intangible cultural heritage projects; strengthen the integration with tourism, education, culture and other industries, and promote Shuo Zhou Kicking Drum Yangko dance to become a new highlight of local economy and culture; at the same time, it is also necessary to pay attention to Sustainability issues in the dance ecosystem, such as the training, development and welfare of dancers, and the harmonious symbiosis of dance with local communities and the natural environment.

2.2 The Application of Innovation and Technology in the Inheritance of Intangible Cultural Heritage Dance

In the process of inheritance and development of Shuo Zhou kicking drum Yangko dance, the application of innovation and technology has played a vital role. It not only contributes to the modernization and internationalization of traditional art forms, but also promotes the integration of intangible cultural heritage and contemporary society, and adds new vitality and possibilities to the dance ecosystem.

Digital preservation and dissemination: through digital technology, such as three-dimensional scanning, virtual reality, etc., the core elements such as dance movements, costumes, music and so on of Shuo Zhou kicking drum yangko dance are accurately recorded and reproduced. This not only contributes to the long-term preservation of intangible cultural heritage materials, but also allows more people to contact and experience this traditional art in a new way through the Internet and mobile devices.

Artistic innovation and performance: Incorporate modern stage technology and multimedia art into traditional dance performances, give new visual and auditory effects to Kick Drum Yangko, enrich stage performance, and attract a wider audience. At the same time, it can also explore the cross-border cooperation between dance and other art forms and modern themes to promote the innovation and development of dance art.

2.3 Strategic Cooperation Framework of University, Government and Community Cooperation

2.3.1 Roles and responsibilities of colleges and universities

Research and development: colleges and universities have professional talents and technical advantages, which can deeply study the history, culture and art of kicking drum yangko dance, and promote the innovation of dance theory and practice.

Education and training: Through the establishment of relevant courses, workshops, summer camps, colleges and universities can provide an important platform for the cultivation and popularization of dance talents.

2.3.2 Roles and responsibilities of the government

Policy support and supervision: The government should introduce policies that are conducive to the protection and development of intangible cultural heritage, and provide necessary financial support and tax incentives.

Public service and promotion: through publicity, exhibition, festival activities and other ways, the government can help kicking drum dance in the public cognition and appreciation ^[2].

2.3.3 The role and responsibilities of the community:

Cultural inheritance and practice: the community is an important place for dance inheritance and activation. It promotes the root and prosperity of dance in the local area by holding regular activities and establishing dance teams.

Social participation and feedback: the community can directly reflect the actual effect and demand of dance at the grass-roots level, and promote the accurate implementation and continuous improvement of the project ^[3].

Conclusion: To sum up, from the perspective of dance ecology, this study comprehensively examines the complexity and multi-dimensional characteristics of this dance art, and puts forward a series of practical protection and development strategies. Through the cooperation of universities, government and communities, as well as the use of innovation and technology, it can provide strong support for the continuous revitalization of Shuo Zhou Kicking Drum Yangko Dance. Future research can further deepen the exploration of dance ecology theories and methods, as well as the application of other regional dance forms, in order to promote the global protection and inheritance of intangible cultural heritage.

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